



Issue #13

On AAPI Representation in Journalism

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After the shootings in Atlanta, Georgia, the proliferation of hate crimes against Asian-Americans gained national attention. However, the shooting that occurred recently was only the most publicized event in a long string of violence since the pandemic began.

Hate crimes against Asian Americans have more than doubled during the pandemic, according to the Center for the Study of Hate and Extremism at California State University, San Bernardino. Many believe the pandemic began in Wuhan, China, and former President Donald Trump's labeling of COVID-19 as the Chinese virus contributed to the rampant racism against Asian Americans. His administration's attempts to blame China for the spread of COVID-19 helped create an easy target that people use to channel their anger from the pandemic.

In the months since the shootings in Atlanta, many others have been assaulted.

Just last week, Brandon Elliott was arrested on hate crime charges, after stomping on the head of a 65-year old Asian woman sleeping on the street.

Despite the prevalent nature of the crimes, many major television networks and newspapers only began to cover the spike in Asian American hate crimes after the Atlanta attacks.

Newsrooms across the country have begun to cover the anti-Asian hate that has become increasingly more prevalent; however, they are relying on Asian American journalists to share the stories of the attacks on Asian Americans. The fact that Asian-American journalists have been given a greater platform is promising, but this puts the onus on a small group of people, as Asian Americans are greatly underrepresented in the field of journalism. Many Asian American individuals face a lack of support in the journalism and television industry. These Asian American reporters have turned to social media platforms to express their concerns, fears, and need for solidarity.

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Asian American Journalist Association at California State University, said that "It's
on who are interested in our

probably not going to be successful.”

An oft-used argument made by journalists, managers, and newsroom appointees is that not enough Asian Americans are applying for these positions. Nevertheless, it is simply unimaginative to blame minorities for the underlying cultural biases that lie within the industry. Asian American stereotypes and other significant biases are at the root of the lack of representation.

Psychology Professor Lisa Kiang led a team of researchers who documented how the model minority stereotype gains power in its mythic properties. The wrongful stereotype that Americans with Asian ancestry are all the same is perpetuated, “which masks interethnic diversity,” Kiang said.

The coalescence of racism and sexism, including the stereotype that Asian women are meek and subservient, are contributing factors, to say nothing of the perception that AAPI (Asian American Pacific Islander) individuals are not “real Americans.” The misconception that has formed around which news people are the most American — which in the U.S. can be synonymous with who is the most “trustworthy” — is a structural bias that Asian American journalists must surmount every step of their careers.

Moving forward it is reasonable for the news media to cover more relevant community issues, not just negative news stories, and for other individuals, not just Asian Americans, to push for this coverage.

In addition, the harmful expectation that Asian Americans must step in and “educate” and “spread awareness” to other individuals who do not identify as AAPI, is an issue that was brought up during the BLM movement this past summer.

Members of the Asian American community have long distrusted the media, and recent events have led a community of journalists, influencers, and other groups to step up and redefine their boundaries.

Detroit-based influencer Anna JeeYoung has had multiple infographics go viral since the beginning of the pandemic. JeeYoung was interviewed for

She was quoted in *Buzzfeed news*, stating “I don’t view myself as an activist or a news source, but it’s a natural extension of the platform I have because my identity revolved around it.”

While Asian Americans want others outside of the AAPI community to spread awareness of these issues, the community itself remains small. Asian journalists can push for better representation in the industry, but others must stand in solidarity with them.

Chloe Daughtery-Brunak, Staff Writer, News Journalist

Chloe Brunak is an IPE and Politics and Government major. She is from Portland, Oregon, and is currently residing there. She enjoys running and playing clarinet.

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The Top Ten Films of 2020, according to Logan Canada-Johnson

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Written by Logan Canada-Johnson, *Staff Writer, Film Analyst*

In what was undoubtedly the most bizarre year I’ve lived through yet, I coped with movies — 439 of them, in fact. In the midst of a pandemic that validated my worst childhood fears, there were suddenly scant means to cope with the increased precarity of the world.

I took this year as an opportunity to strengthen my knowledge of film by

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sic films I kept telling people “I

“Close-Up” (1990), “Ikiru” (1952), “Stalker” (1979) and “Citizen Kane” (1941), among the countless others, was a revelation. Certain friends and family of mine were skeptical of the effect that such cinema could have, but I often justify it by saying this: “Some cinema entertains your mind, while other cinema opens your mind.”



“Come and See” by Elem Klimov

2020 was also a good year for film, albeit for independent film. I have heard from many people now that “Nothing good came out in 2020” or “All the good movies are pushed back to 2021.” You just have not looked in the right places, my friends! Use this list as a tool to explore some films that you have yet to hear of and avoid others that are trying to be Oscar-bait (I see you “Pieces of a Woman”). I have not seen all the releases of 2020, including a select few titles that I hope to in the near future. If you are intrigued about the 42 films from 2020 that I have seen, please take a look at my complete, ranked list on [Letterboxd](#).

This list will ascend from ten to one in order from least-most favorite to most-most favorite.

10. “Wolfwalkers”



“Wolfwalkers” is surprisingly harrowing, mature and profound, all achieved without appealing to the sentimentality that a company like Pixar might. The film blends messages about environmentalism, family and morality without condescending to the audience, which makes it suited to both children and adults. At times “Wolfwalkers” is quite heartbreaking and treacherous (parents beware), but it does so only to remind us of the value of family and the sanctified nature that we so often take for granted.

9. “The Father”



A piece of what makes mental disorders and illnesses so difficult to cope with as a friend or loved one is how foreign the state of being is. Unless we live in these states as well, we do not know what it is like to live with

strong as Lecter in “The Silence of the Lambs” (1991), is stiff competition for Riz Ahmed and Steven Yeun this year at the Oscars. Although we may never understand the lived experience of someone with dementia, “The Father” is a significant step towards advocating for those suffering with it.

8. “And Then We Danced”



“And Then We Danced” is a jovial and passionate celebration of Georgian dance, but simultaneously a nuanced exploration of being gay in an intolerant country. Gorgeous cinematography, vibrant colors and delightful music weaved into this enthralling narrative make for a remarkably satisfying combination, even if the middle act falls short at times.

7. “First Cow”



The latest film from auteur and a personal favorite of mine Kelly Reichardt is a gentle and sweet period-piece in the backdrop of the 1800s Pacific Northwest. Reichardt's trademark use of natural lighting, extended takes and small narratives continue to impress me with each of her creations, and "First Cow" is no exception. What touched me about this film more than her stylistic techniques, since Reichardt has proven herself time and again to be an excellent practitioner of slow cinema, is the intimacy of the bond between the main characters. There is no content that especially indicates the status of their friendship nor their closeness, but there is no need. The friendship between these two men is the friendship that almost every human has experienced: that universal, immaterial, intractable bond of friendship that we feel with someone.

6. "Lovers Rock"



films, “Lovers Rock” is my favorite. The film takes cues from cinema verite and slow cinema filmmaking to create a warm and sensual environment that McQueens documents rather than directs. For its 70-minute runtime, the world is encapsulated in a reggae house party where people feel liberated to exist as they are, not who they are expected to be.

5. “Boys State”



Why do politics suck? “Boys State” may be the answer. The documentary utilizes the famous Texas Boys State American Legion Conference as a microcosm of the ruthless politicking that happens in the U.S. today, following four young men with grand ambitions as their various trajectories waiver at the conference. In many ways, I knew what I was getting with “Boys State,” but it was so perfectly executed that I didn’t care.

4. “Sound of Metal”



I am a metal drummer with tinnitus (to a far less detrimental extent), so watching Ruben's arc is both consternating and heartwarming. "Sound of Metal" is truly a special film. The performances from Riz Ahmed and Paul Raci, the superb audio design and the riveting writing all put this film a cut above other films this year.

3. "Minari"



Amidst increasing hate crimes against Asian Americans and anti-immigration rhetoric from the political right, "Minari" is an apt response that reminds us the family unit is a cross-cultural phenomenon, one that is beautiful to behold. "Minari" is an earnest, wholesome and touching drama that any person is likely to find some form of identification with, whether it be with the young boy, David, his mother, Monica or Grandma Soonja. Films like this serve a grander purpose than entertainment, they have the potency for perceptual shifts in society, and I believe "Minari" will do just that.

2. "I'm thinking of ending things"



In true film critic fashion, my second favorite film of the year is the hotly-debated masterpiece from Charlie Kaufman “I’m thinking of ending things.” Kaufman’s work indubitably alienates the majority of mainstream audiences due to his idiosyncratic approach to writing in filmmaking, which I think is even evident in the frame above. That aside, for those who commit themselves to dissecting the themes and references of his films will find them to be some of the most refined, meticulous and intellectual treats in all of cinema. “I’m thinking of ending things” is probably Kaufman’s most esoteric work to date, a loose adaptation of the novel of the same name, that defies most genre conventions in what can barely be demarcated as “existential horror.” I’ve seen many reviews on Letterboxd where people just do not get this film — that’s alright! I highly encourage anyone interested in watching it to rewatch it a couple of times or look at Kaufman’s explanations online. It’s a crying shame that the Oscars did not see it fit to nominate this film in any category.

1. “Feels Good Man”



I would hazard a guess that you didn't expect to see a movie about Pepe the frog make my top ten list, let alone take the number one slot; I did not expect it either. "Feels Good Man" is not the best film of 2020, but it was the most affecting for me. The directorial debut of Arthur Jones and sophomore effort of Giorgio Angelini is overflowing with care, from Arthur's hand drawn visuals to the personal narrative of Pepe's creator, Matt Furie, and his attempt to reclaim his artwork from the Alt-Right. Very rarely is there a documentary that works as a social commentary, an educational film, a personal story and a prime piece of media activism. "Feels Good Man" is all of those things in 90 minutes, all the while remaining coherent and digestible for uninformed viewers. "Feels Good Man" tells us that there is an incalculable level of vile hatred and disquiet in this world, assholes willing to hurt for the sake of hurt, but the simple pleasures of life that surround us are there for a hug. "Feels Good Man" simply made me feel good, man.

That's all, folks. My top ten films of 2020. Hope you dig it and you find something new to check out in this new year.

Logan Canada-Johnson, Staff Writer, Film Analyst

Logan Canada-Johnson is a Communication Studies and Philosophy double-major from the East Bay, California. He primarily writes about film releases and film culture, but is also interested in philosophy. He performs a number of other roles on

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House Bill 1090 Will Close the Northwest Detention Center but the Work on Immigration and Justice Reform Is Far From Over

4/9/2021 0 Comments

Written by Nicole Steinberg, *Staff Writer, News Journalist*

The Northwest Immigrant Processing Center (NWIPC) located on the Tacoma tide flats is scheduled to close after the passing of HB 1090 in the Washington legislature. The NWIPC is the largest immigrant processing center in the country and is owned by the for-profit prison contractor-GEO Group.

The bill came out of calls from advocacy groups and the Washington State Legislature that private prisons' first priority is to make profit, and therefore will cut costs on the provision of food, healthcare services, and rehabilitative services. Inmates at for-profit prisons experience "abuses and have been confined in dangerous and unsanitary conditions" (HB1090, p. 1). The new bill outlines, for-profit and private detention centers are not subject to the Freedom of Information act or the Washington public records act under chapter 42. 56 RCW. The bill calls for the abolishment of private prisons in the state of Washington.

**app.leg.wa.gov/billsummary?
BillNumber=1090&Initiative=false&Year=202
1**

Since the pandemic began in early 2020, detainees at NWIPC have executed multiple hunger strikes to protest the lack of precautions taken to protect detainees' health and safety during the pandemic. Conditions include insufficient space to quarantine, lack of PPE distributed to guards and inmates, and refusal of proper medical care for those with medical conditions.

Due to the efforts of advocacy from grassroots organizations such as La Resistencia in Tacoma, to release vulnerable inmates during the Covid-19 pandemic, over half of detainees' were released. The remaining number of detainees by mid- March was 200.

To date, 22 states have outlawed for profit- detention centers. Politicians including Bernie Sanders, Elizabeth Warren, and Kamala Harris have all come out against private prisons in the US. Public prisons will often outsource food, healthcare and communication to private companies. Therefore, privatization is not being completely eliminated from the prison system. As found by the Marshall Project, 70% of immigrations detainees are held in facilities operated by private companies as compared to the minority of non-immigration related detainees. According to the Detention Watch Network, during the height of the War on Drugs in the 1980s, Congress amended the immigration and naturalization act to require mandatory detention of immigrants with certain criminal records (Detention Watch Network). After the 9/11 attacks and the creation of the Department of Homeland Security, the requirements to be detained under the immigration and naturalization act became even more lenient. Between 2000 and 2016, the number of immigrants detained has increased 442%.

The conditions at the NWIPC worsened and became dire when the Covid-19 virus made its way into the detention center. The UN commission on Human Rights urged ICE and the GEO group to release immigrants from

to protect themselves from the

NWIPC.

Where will detainees go? The majority of the detainees will be transferred to public facilities out of state and farther from their friends and families. The closing of the NWIPC is not a silver bullet. Detainees lives continue to be privatized under an unforgiving system that profits off of keeping people in detention. GEO Group, the private prison contractor, still gets paid for every bed in the detention center, whether it is occupied or not.

Recently, the Biden administration announced ceasing contracts with privately operated prisons but made an exception for ICE run facilities. Obviously, this does not do much for the 70% of immigrant detainees held in immigrant detention centers run by for-profit companies. The federal law is a small step in the work of prison reform. Even without the existence of private prisons, the state continues to privatize the prison- industrial complex and devalue the lives of detainees. Contracting labor out of prisons is one way. McDonalds, Starbucks, and Victoria Secret and other large corporations receive essentially free labor for extremely low wages.

The United States continues to criminalize people seeking asylum from war, hunger, and violence who are met with punitive and dehumanizing treatment. Closing private prisons is a step in the right direction, but by no means the silver bullet to justice reform.

Nicole Steinberg, Staff Writer, News Journalist

Nicole Steinberg is a Political Science and International Political Economy double major at the University of Puget Sound. Among other things, Nicole enjoys writing about international current events and covering local news. She writes from Tacoma, WA but is originally from the San Francisco Bay Area. After graduation this spring, she hopes to travel and write for an international news publication.

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Youtube

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Written by Regan Strauss, *Staff Writer, Op-Ed Journalist*

Being politically correct (PC) has been a part of our lexicon for the past couple decades, but has reached new extremes in the last few years. For me, I see it most on the social media platform Youtube. Maybe it's only because it's the one social media I use, so I don't see other cancellations on TikTok or Instagram, but I feel like things have changed drastically on this one site since the wacky, lighthearted challenge videos of 2013. In 2020 alone apology and exposé videos followed by cancellations seemed like a daily occurrence. I personally saw a lot of content creators disappear and reappear from the platform and they've all affected me differently. There are some who were cancelled who 100% deserved to be called out, but they all get a smack or multiple smacks on the wrist from the Youtube company and the audience. They might voluntarily or be forced to delete their social media for a time. In the end, however, like a virus, they come back bigger and stronger as if nothing really happened.

Three years ago, Logan Paul uploaded a video on a Japanese location made famous as a place where people commit suicide, called Aokigahara. There were decayed bodies and discarded clothes scattered on the ground and trees and multiple signs throughout that dissuade those who are in their most broken state. Many have made videos about and in this forest to talk about its history and supernatural folklore. It's a spot some thrill-seeking tourists will visit, so it's not the location itself that makes the video disgusting. What he did that outraged the internet overnight was showing a full, uncensored dead body while cracking jokes and being an overdramatic buffoon, obviously making light of suicide and being ignorant to Japanese dos and don'ts. He made a fake-hearted one minute apology and the internet didn't take it well, yet he's back to his privileged, callous actions giving him thousands of new subscribers each day, no matter how many other things

Then there's one of the OG creators who got canceled way before it was a trend for sexual harassment and possible rape. That is English creator Sam Pepper. This year CallMeCarson was added to the list for sexual harassment and asking for underage pictures. In 2014, he uploaded a video titled "Fake Hand Ass Pinch Prank" where he would ask random women for directions before pinching their butts, after the fact calling it a "social experiment." Though if that were the case, that is something most social experiment channels/shows disclose from the beginning. It was obviously a rushed, empty decision to save face. If you watch the video, it's obvious these women are very uncomfortable and caught off guard. Guys doing these sexist videos like forcibly making random girls listen to inappropriate pickup lines, trying to kiss or touch them, and pickup artists showing how to be "real men" by mistreating women and calling them property is a trend making a head on Youtube, Instagram, and TikTok. After the video made headlines, multiple girls said they were assaulted by him. It seemed like it was being investigated, but apparently there was not enough evidence to convict him and he was released.



Sam Pepper Prank Video

In 2016, he made all his videos private and deleted all his tweets, except one, which was of course a pity me tweet stating "I give up." He later did a 20 minute apology video apologizing for the fake videos, but he still denies allegations. He then rebranded doing vlogs and streams with over a million subscribers and is now uploading to TikTok making a "fully-fledged" channel. He still hasn't fully grasped what he's done. Also, if these allegations are

community, but does canceling people actually get them to change (not just their persona)? Does it actually affect their popularity or growth to any significant degree? Do they actually have to deal with real life consequences for the harm they caused?

The last person is Jenna Marbles (my favorite Youtuber of all time). Jenna uploaded her last video nine months ago apologizing, not for anything recent, but who her past self was. I will not lie, she did two racially insensitive videos back in the day that were in poor taste (one where she did makeup to look like Nikki Minaj) and would make jokes that would not fly today. She talked about how ashamed she was and how hard she worked to change (and she actually did change before she ever got cancelled). When she first uploaded in 2010, Youtube was a completely different platform where every creator, no matter how good of a person, said and did things they would not do today and are now embarrassed by (not rape and distasteful pranks level), like making off color jokes that weren't seen as offensive then ("that's gay" for example), making rant videos being unnecessarily angry at everything (Jenna used to only make rant videos), or just being ignorant and unintentionally hurtful.

She brought up all these issues in a video a few years ago where she reacted to her old videos. Even before that video, her content drastically changed in 2015-2016 where it became just wholesome, unique and chill content with her four dogs, her boyfriend who she would sometimes do makeup on/cook with and try/sometimes fail at DIY beauty. She did have two videos with fish she bought as pets that she learned how to take off completely wrong and another video where she put her dogs in special dog seat belts that they didn't seem to be comfortable in. She quickly deleted those videos, but also did an in depth, not forced apology that was more genuine than any Youtube apology I've seen in years about two things that most Youtubers or people in general wouldn't care enough to apologize for.

She continued to grow, listen and adjust to be the best she could be, not just for her image, but for the love and respect of her fans she fully grasped how youtubers still don't). Her

is a very rare treasure on this platform). She should have never been targeted or cancelled. There are dozens of people getting millions of views and dollars who are genuinely bad people doing bad things who continue to be allowed to do whatever they want, while a sweet and genuine person gets scared/guilted off the site. When I finally watched her apology video, I legitimately cried, which I have never done before when a Youtuber has left for one reason or another. I felt like I was actually mourning a loss and sort of a death. What actions are forgivable, if any? What is unforgivable? Who is allowed to decide those parameters? Can one come back if unjustly cancelled? Are there things some people get cancelled for that most people also do or have done and it's hypocritical?

Jenna Marbles Apology



Jenna Marbles's Reuploaded Apology Video

One of the most talked about ones recently is the cancelling of Shane Dawson, who used to do sketches and music videos then switched gears to conspiracy theories and ghost hunting content. I loved his videos and he never failed to make me laugh. I had been watching him since high school, inspired by his story of growing up in poverty with an abusive father and strict, Christian household while being a closeted bisexual. He made self deprecating jokes (which I also do all the time) and talked genuinely about depression, anxiety, suicide and his weight/self-esteem issues. He was notorious for doing some videos with blackface. He did an apology video about it years ago and it seemed genuine, but allegations started creeping back up along with pedophilia. After the most recent apology video this

couldn't bare to watch it), he was famous Will, Jada, Willow and

he was called out for that he mentions in this apology video, but this will be hard, if impossible to come back from. Will he continue to be held accountable or will he be like a Logan and Jake who gets pass after pass without real growth? Did he ever really change? Is there a larger issue at work in these patterns that needs to be dealt with that cancel culture can't provide?

This all shows why it's important never to idolize people and put them on a pedestal, no matter how well you think you know them. When it comes to someone famous that you only consume through the media, you will never truly know them, no matter how badly you want to. There seems to be a disconnect between star and viewer where the star should be these perfect, faultless beings with no real soul. We forget all too often they are humans who are inherently and deeply flawed. None of us can escape that we have done our share of bad things. I am not saying this to excuse those like the Paul brothers who seem to lack a conscience and seem averse to being honest, but is this trend going too far? Will there be a time when everyone is cancelled in one form or another?

People are already trying that daily on social media comments, whether founded or not. We seem to allow increasingly less room for mistakes and without a chance to learn and come back from them. This trend is a way to learn the truth about people who influence our daily lives socially, culturally and mentally, but to its extreme, it can make society hit a roadblock where we blame the wrong people, not follow through on legitimate judgements allowing things to endlessly repeat, and look for each "fault" in everything someone says. I'm not sure if this is the right path. I'm honestly overwhelmed, disappointed, confused and on edge. Is there a better solution than exposing/canceling someone that leads to longer lasting change? Is this a new normal and should it be?

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I am an English Major with a Creative Writing Emphasis. I'm in LA,

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rn and grew up. I am interested

creative writing (undecided). I want to be a professional freelance writer who focuses on poetry, short stories, and opinion/research essays after I graduate.

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